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and then suffers his first keen disappointment. The purpose of this chapter appears to be to show Milton's connections with Hartlib, Comenius, Haak, and other Germans then active in England, men from whom Milton might have learned about Boehme. It is hardly correct to assume that it was always Boehme who molded the mystical tendencies of these men. It would be interesting to know to what extent Comenius, who, it will be remembered, was a member of the *Unitas Fratrum*, and later one of its bishops, had disseminated the pietistic doctrines of the Moravian Church during his stay in England. The chapter closes with the rather indefinite conclusions that Milton might have seen German copies of Boehme's works brought to England by fugitives from the Thirty Years' War, that he might have read them in English after 1644, and that it is very unlikely that Milton heard no mention of Boehme among his German friends. On this basis the writer then proceeds in Chapter V to show a similarity between Milton and Boehme in religious, philosophical and political ideas. The writer points out Milton's acceptance of the belief in the "inner light" (a favorite idea in Boehme) as marking a change in Milton's earlier and later poetry and quotes

So much the rather thou, Celestial Light,
Shine inward, and the mind through all her powers
Irradiate.

(*Paradise Lost*, III, 51 ff.)

It is interesting to note here that Mr. Sampson, in *Studies in Milton and an Essay on Poetry* (New York, 1913), in illustrating this doctrine of the "inner light," quotes this very passage as one Milton had in common with George Fox and his followers.

The writer points out as first evidence of Milton's interest in Boehme his choice of the origin of evil as the full subject of his *Paradise Lost* and *Paradise Regained*. Milton's views are then compared with Boehme's on (1) God—*prima materia*; (2) God—Father, Son, and Holy Spirit; (3) creation of angels; (4) origin of evil; (5) creation and fall of man; and (6) place of punishment. It is pointed out that Boehme has taught most impressively Christ's

salvation of man by overcoming temptation, that it was Christ's resistance to temptation which was the determining factor in the salvation of mankind and not the atonement upon the cross. This idea of the regeneration of mankind through Christ's resistance to temptation is given a prominent place in *Paradise Regained*, but it is hardly correct to say that "there is no other source than Boehme from which he could have obtained this idea of the temptation." Christ's sinlessness as an atonement for the sins of mankind, known in theology as the Active Obedience of Christ, over against the Passive Obedience—His passion on the cross, is not at all new, but can be traced back to Pauline theology: "For as through the one man's disobedience the many were made sinners, even so through the obedience of the one shall the many be made righteous" (*Romans*, 5:19). This has become a part of the Lutheran doctrine, with which Milton could easily have been familiar. It may be well to recall that Boehme himself was an orthodox Lutheran all his days!

Architecturally the work is not happily planned. The longest chapter, the richest in content, and the one for which the book should have been named, is the third, "Boehme in England," whereas the fourth, which bears the title of the book, is next to the shortest and the least satisfying. As a study of the extensive spread of Boehmenism in England the work deserves commendation; as a specific study of Milton's relations to Boehme the evidence it brings carries little conviction.

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CORRESPONDENCE

GREENE AND GASCOIGNE

The numerous indebtednesses of Robert Greene have been the subject of much comment. Permit me to call attention to another of Greene's sources. His "pleasant discourse, how a wife wanton by her husbands gentle

warning, became a modest Matron" (Works, ed. Grosart, Vol. X, p. 256, A Disputation Betweene a Hee and a Shee Conny-Catcher, 1590) is taken from a tale in Gascoigne's "The Adventures of Master F. J." 1573 (ed. W. C. Hazlitt, Vol. I, p. 473).

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ABRAHAM CUPID

Referring to Shakespeare's *Romeo and Juliet*, Act II, Sc. 1, line 13, one finds the expression *Abraham Cupid*—a reading frequently altered by editors to read *Adam Cupid* in order to make sense out of a reading that seems to be devoid of real meaning. On the basis of the following evidence (although it is not sixteenth-century evidence), I prefer to keep the original reading and to interpret the expression as meaning simply *naked* Cupid.

According to the *New Eng. Dict.*, *Abrahamman* was in 1561 a cant term for beggar—a "bare-armed and bare-legged" vagabond—and possibly had its origin in the parable of the beggar in Luke XVI. It was the custom of such vagabonds to attract attention by saying *Tom's a-cold* (as Edgar does in *Lear*) with obvious reference to their nakedness. This connotation seems to have survived as late as the middle of the eighteenth century, for in the beggar's vernacular of that period I find *Abram* denoting *nakedness*. My authority for this statement is a dictionary of the cant language found in the sixth edition of the *Apology for the Life of Bampfylde Moore Carew, King of the Beggars*,¹ in which *Abram* is defined as meaning, "naked, without clothes, or scarce enough to cover the nakedness."

Without overlooking the necessity for discovering sixteenth-century substantiation of this assumption, I am inclined to believe that it is reasonable to accept the expression *Abra-*

ham Cupid as meaning *naked* Cupid,² especially when one considers that it is customary to represent Cupid as being nearly naked.

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WINTHROP AND CURTIS

In the introduction to a new edition of Theodore Winthrop's *The Canoe and the Saddle* (1913), edited and published by Mr. John H. Williams of Tacoma, Washington, I find the amazing statement that "Curtis did not know Winthrop as an author" when he wrote the biographical sketch of Winthrop which appeared in the *Atlantic Monthly* for August, 1861. The two men were near neighbors and intimate friends for several years, Curtis had already made some success as an author and some reputation as an editor, and it would have been very strange if, after Winthrop had fallen in battle, he had not looked into Winthrop's manuscripts before writing the sketch. He certainly knew *Our March to Washington* and *The Heart of the Andes*, both already published, and as we see from the following letter, *Love and Skates*, the best seller of any of Winthrop's books—a charming novelette. The above-mentioned Mr. Williams, in a most astonishing pamphlet (cf. *N. Y. Nation*, 26 February, 1914, *Notes*), assumes that Curtis did not know *Cecil Dreeme*, *John Brent*, and *Edwin Brothertoft* simply because he did not quote them. He referred to them, though not by name—for the names were all altered before publication,—and quoted only a few apposite sections of Winthrop's correspondence from the front, and some uncompleted notes for a military article for the *Atlantic*. A critic rarely quotes from unpublished writings for illustrative purposes—he quotes from material with which his readers are presumably familiar—because he is a critic, not a propagandist or advertiser; and it was perhaps for this reason

² The editors of *The 'First Folio' Shakespeare* (T. Y. Crowell & Co., New York) arrive at the same conclusion.

¹ London, Goadby and Owen, 1765.